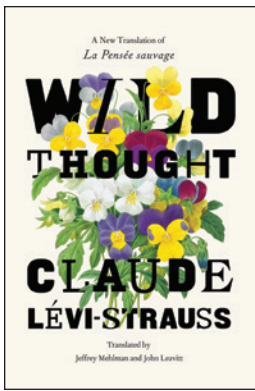


The background is a solid, vibrant red. Overlaid on this background are several thick, white, hand-drawn lines that form abstract, organic shapes. These lines are reminiscent of a stylized human figure or a series of interconnected loops, with some lines curving upwards and others downwards, creating a sense of movement and form. The lines are not perfectly straight, giving the overall composition a dynamic and artistic feel.

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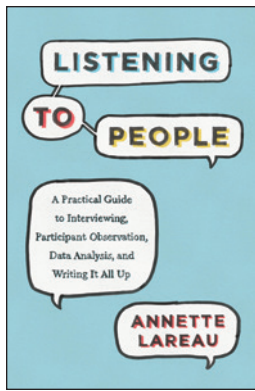
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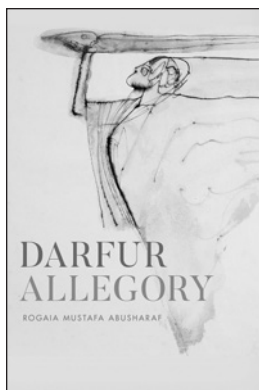
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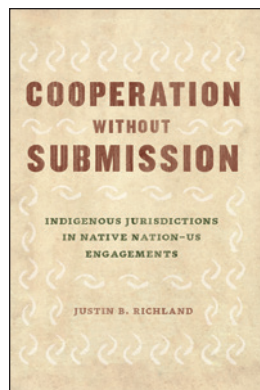
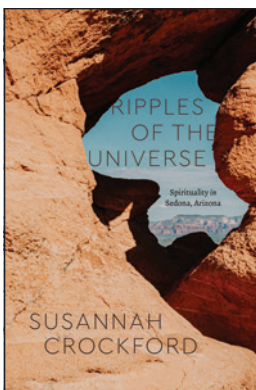
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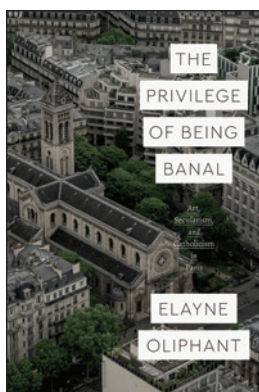
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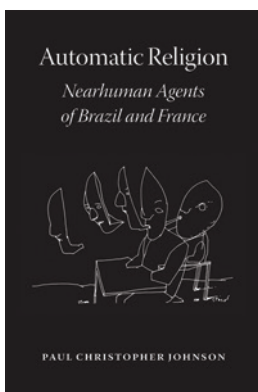
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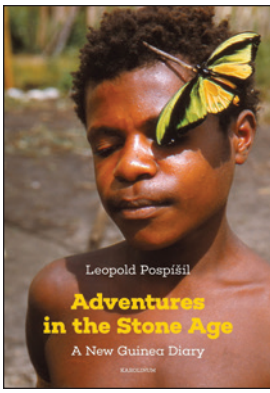
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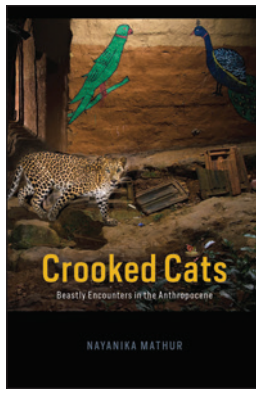
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Sandeep Ray

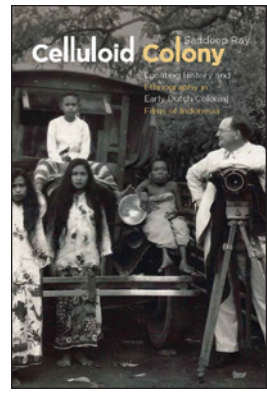
How should colonial film archives be read? How can historians and ethnographers use colonial film as a complement to conventional written sources? Sandeep Ray uses the case of Dutch colonial film in Indonesia to show how a critically, historically, and cinematically informed reading of colonial film in the archive can be a powerful and unexpected source—one that is more accessible than ever today because of digitization. While social histories of photography in non-European contexts have been an area of great interest in recent years; *Celluloid Colony* for the first time brings moving images into the same scope of study.

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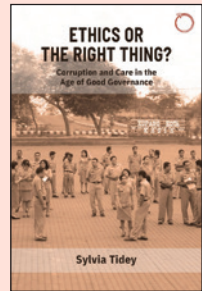
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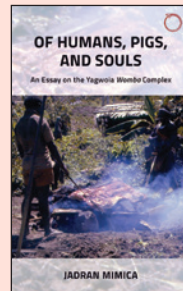
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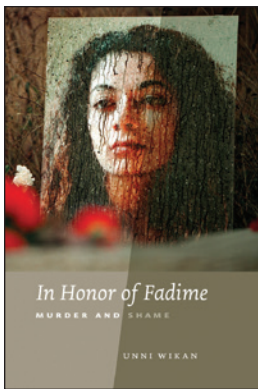
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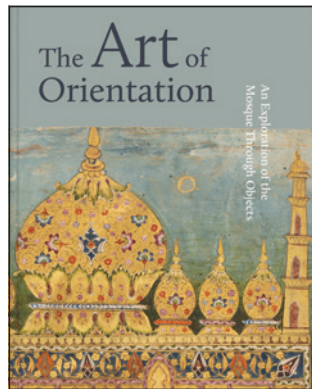
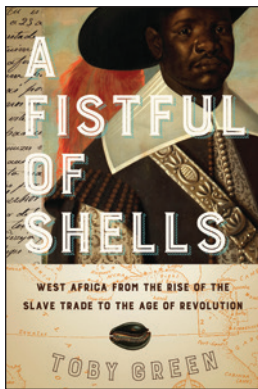
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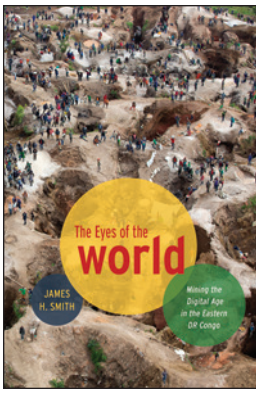
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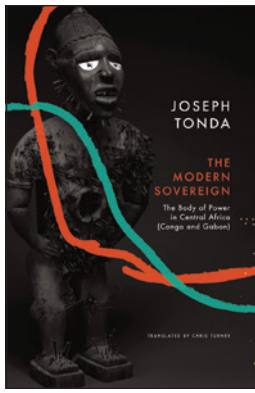
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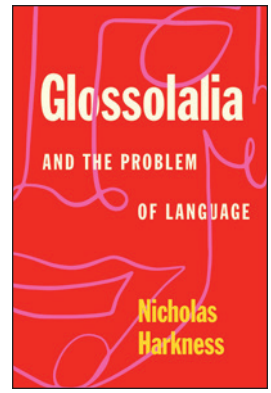


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THE
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SOVEREIGN

*The Body of Power
in Central Africa
(Congo and Gabon)*

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AND THE PROBLEM
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